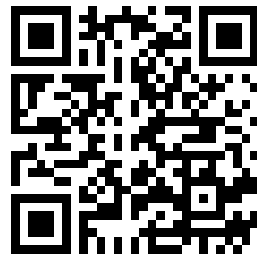

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THE MUSEUM OF MEDITERRANEAN AND NEAR EASTERN ANTIQUITIES

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In this journal, the style of references recommenden by the *Opuscula Atheniensia* and the *Opuscula Romana* (*OpAth* 17, 1988, 241–243) is followed. Abbreviations of periodicals and standard works follow the standard usage as in the *American Journal of Archaeology* (vol. 90, 1986, 381–394 and vol. 92, 1988, 629 f.) and in the *Lexikon der Ägyptologie*, with the following additions:

MedMusM Medelhavsmuseet. Memoirs

SkrRom Skrifter utgivna av Svenska Institutet i Rom

Recommended abbreviation for this journal:

MedMusB

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Two Standing Tomb-statuettes from the New Kingdom

Ingegerd Lindblad

Statues depicting the owner of the tomb are known since the Old Kingdom in Egypt.¹ The significance thereof is, however, still uncertain. Some see therein a solid substitute for the fragile mummy and a habitat for the "soul". Others question this interpretation and propose the statue to be an alter ego of the deceased, capable to prolong life.²

The statuettes treated below have been on deposit since 1961 at the National Museum in Stockholm from Ernest Erickson in connection with the exhibition "5000 år egyptisk konst".³ In 1989 they were published by the author⁴ and now belong to the collection of the Museum of Mediterranean and Near Eastern Antiquities.

EE 305 (*Figs. 1-6*)

The material is wood with traces of red paint on the body. The max. height is 27 cm, the max. width 8.5 cm and the max. depth 6.7 cm. The height of the face is 3.8 cm. The statuette is broken off at knee-level. The right arm is missing apart from a trace at the hip showing where it had been attached to the body. There are both major and minor fissures running vertically through the figure, some major breaks are filled with plaster, perhaps ancient. The once inlaid eyes and eyebrows are hollow. Nose and mouth are damaged.

The man stands with the left leg slightly forward and the preserved hand fisted. He wears the common plain loin-cloth with an undecorated belt. At the neck a broad collar was once marked in paint, the lower limit is additionally indicated by a faint incised line. The head is crowned by a rather voluminous wig of a type known since the Old Kingdom, although changing in execution during the ages.⁵ It runs rather horizontally

at the forehead while curving softly at the sides and below above the neck, leaving the earlobes bare. On the crown there is an undecorated circle from where the "curls" radiate in altogether eight "etage". The curls, that are rendered in raised relief, vary in size and thickness and are additionally dislocated in relation to each other. At the forehead three layers of "curls" are rendered on top of each other; the corresponding surface at the sides and neck is plain.

The posture of the body is very straight with the preserved arm hanging straight down at the side. The body is of the well-known athletic type, that, by no means, is stereotype in its proportions. In the Old Kingdom for example, the shoulders are straighter and normally so broad that the arms hanging down do not even touch the body. This is generally also the case of the sculpture in the Middle Kingdom, as well as of the very athletic statues of Tuthmose III. In this figure, the shoulders are somewhat sloping and the arms touch the hips, the widest part of the body below. The torso is elongated with a long waist. The pectoral muscles, the collar-bones as well as the stomach are very subtly rendered. The navel is marked by a small, shallow circular hole. In short, the flesh of the body is not underlined. An almost restrained impression is conveyed by the modelling as well as by the rigid posture. The shapes are flattish and elongated and the style could, perhaps, be termed "academic" and of a good workmanship.

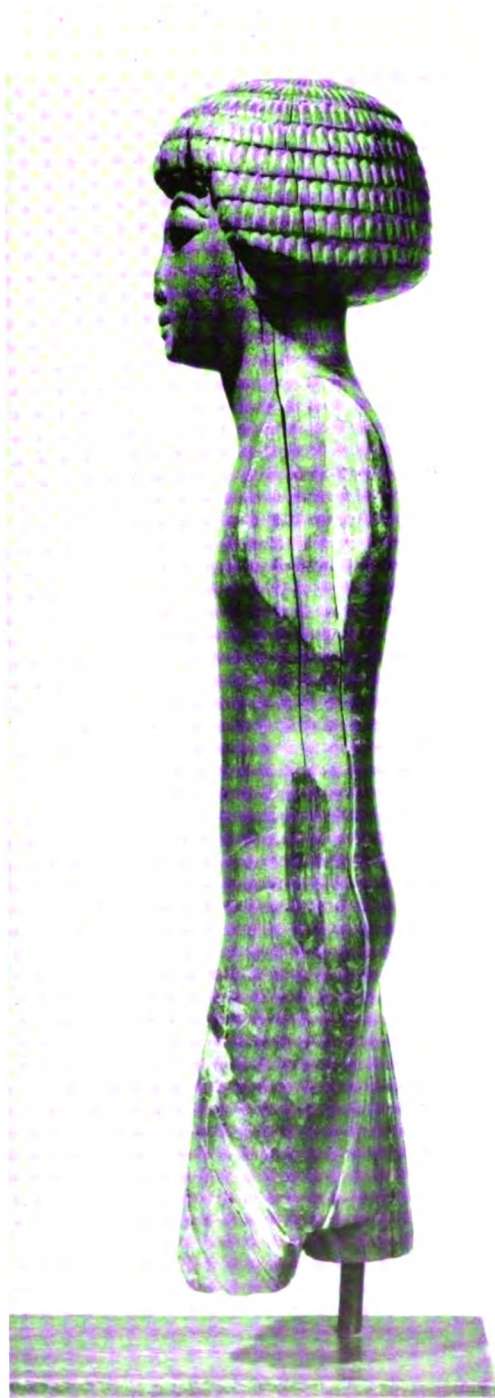
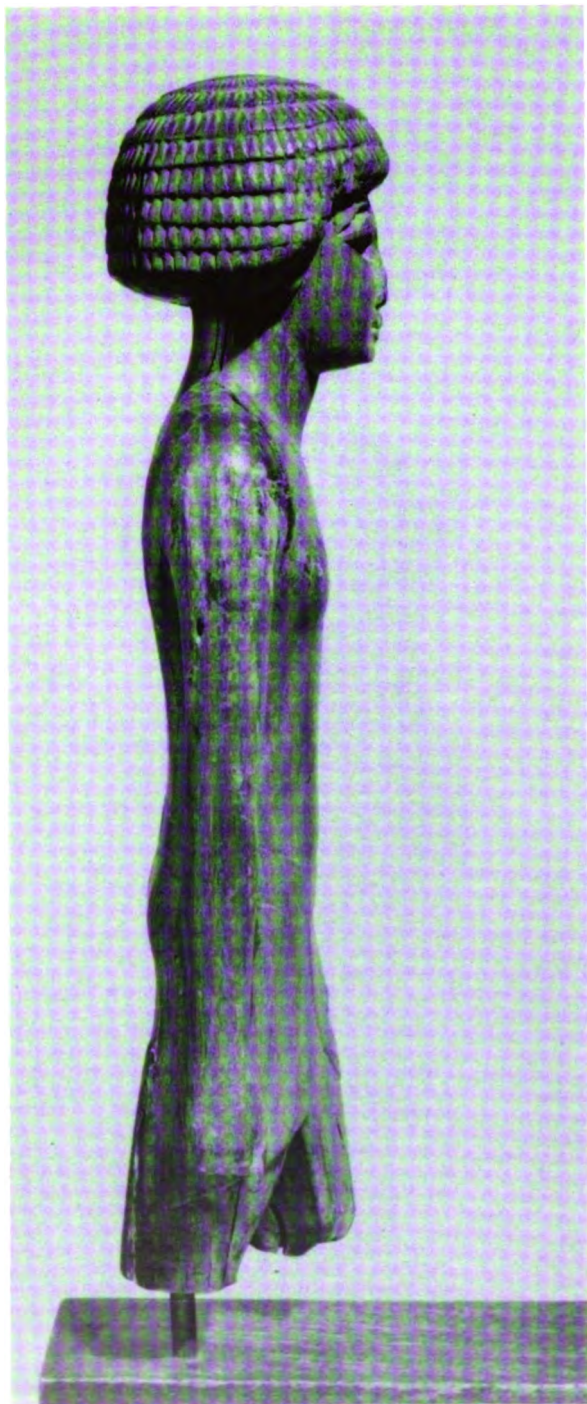
The face is elliptical with evenly rounded cheeks. The large, almond-shaped eyes are obliquely set. The eyebrows are slightly curved well above the eyes, close to the edge of the head-dress. The damaged nose seems to have been rather long and slightly bent, running rather in line with the flat receding forehead. The damaged mouth has rounded corners and is wider than the nose.



Figs. 1-2. EE 305.



Figs. 3-4. EE 305.



Figs. 5-6. EE 305.

Mainly the position of the jaws in relation to the root of the nose endows the face a flattish quality in tune with the overall impression conveyed by the statuette, however of a certain elegance.

The statuette was once produced for a private male for funeral use sometime between the reign of Amenhotep III and the Tuthmoside period. The general elegance as the facial structure are a result of the Tuthmoside period, while the large, oblique, almond-shaped eyes appears after that period to prevail during the reign of Amenhotep III. The actual reign of origin should thus be that of Amenhotep II or Tuthmose IV. There are some related objects in the round, however dated on stylistical criteria to this period.⁶ For good stylistical parallels it is more yielding to draw upon examples of the Theban tomb-painting of the time, "securely" dated to the reign of Amenhotep II.⁷ Considering the present state of research, it is preferable not to settle for any definitive reign of origin.

EE 306 (*Figs. 7–10*)

The material is wood with traces of red paint on the legs. The max. height is 24.5 cm, the max. width 9 cm and the max. depth 7 cm. The figure is headless⁸ and the left leg is broken off at knee-level, the right one at the ankle. The left hand is missing. There are also some minor fissures and breaks.

The man stands with the left leg well ahead of the body, the preserved right hand is fisted. He is dressed in the so-called military kilt.⁹ It is three-partite with a pointed middle part. At the front the plaits of the linen cloth are rendered in relief. The belt is very broad at the back becoming successively narrower towards the front. The buckle is rendered in the shape of a resting double-loop in relief. From the buckle plaited ends of the cloth hang down, a longer one with a straight end on the right, a shorter with a pointed end to the left. This type of kilt is no secure criterion for any finer dating; it seems to have been worn in the eighteenth dynasty by men of all kinds, but could possibly have had a military origin.

The execution of the statuette is a graceful synthesis of the "athletic" type, as to the very skeleton, and a joyful rendering of the fleshy parts. The posture is confident in the vigorous striding position; the left leg put well ahead of the right one and the arms moved slightly forwards. The straight shoulders are broad, the torso rather short and rapidly decreasing in width to-

wards the waist. The stomach is rounded with the navel clearly indicated by a rather deep drop-shaped depression. The pectoral muscles are slightly rounded and the nipples marked by a faint incized circles. The collar-bone is plastically modelled in a delicate fashion. The powerful torso is very well balanced by the equally powerful volume of the thighs, further stressed by the specific design of the kilt. This is also where the maximum width, next to the shoulders, is found and thus the surface touched by the pendant arms.

On the whole, this statuette foreshadows the "feminine" voluptuous shapes as realized in the sculpture of Achenaton. A formal language that subsequently made the so organically convincing statues found in the tomb of Tuthankhamun possible (for example the harpooner), almost a millenium before the Greek "revolution".

The time of origin of this statuette of a superb workmanship should therefore be the reign of Amenhotep III. In addition to a statuette representing Amenhotep III, with more or less the same proportions of the body,¹⁰ there are a number of related objects dated to this period.¹¹ Due to the high quality of the piece, the represented person could very well be a notability of the time.

